



Events

**March 5 -
March 16, 1996**



Glenn Gould Studio

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OnStage

Tuesday, March 5, 1996
8:00 p.m.

OnStage at the



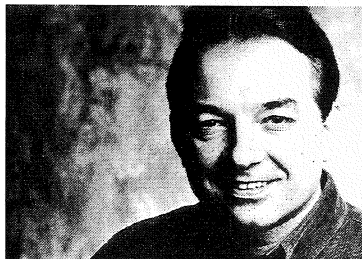
presents

Esprit Orchestra

Alex Pauk, conductor

with

Norbert Kraft, guitar



Tonight's concert will be broadcast Sunday, April 21, 1996 on **OnStage, CBC Stereo (94.1 FM)** at 2:05 p.m. and **CBC Radio (740 AM)** at 8:05 p.m., with host Shelagh Rogers.

Executive Producer: Barbara MacKenzie Mahler

Associate Producer: Stephanie Conn

Recording Engineer: Ed Marshall

Manuel de Falla
(1876-1946)

Joaquin Rodrigo
(b.1901)

Intermission

Claude Debussy
(1862-1918)

Maurice Ravel
(1875-1937)

The Three-Cornered Hat, Suite No. 1

Concierto de Aranjuez
Allegro con spirito
Adagio
Allegro gentile

Prélude à l'après-midi d'un faune

Ma Mère l'Oye
Prélude
Danse du Rouet et Scène
Pavane de la Belle au bois dormant
Les entretiens de la Belle et de la Bête
Petit Poucet
Laideronnette, Impératrice des Pagodes
Le jardin féerique

programme

Programme Notes

Manuel de Falla

The Three-Cornered Hat, Suite No. 1

"Austere, high-minded, and unpitifully religious" were the words Stravinsky used to describe Manuel de Falla. Yet de Falla, known later in his career for his serious, nationalistic style, began his career writing *zarzuelas*. These popular comedic operas were one of the only ways a Spanish composer could make a living in his homeland in the early years of this century, when "serious" music was dominated by French and Italian composers. De Falla, however, felt dissatisfied with the *zarzuela* as his only creative outlet; with the nationalistic composer Felipe Pedrell as his mentor, he began work on the composition of a serious opera. His first attempt, the one-act opera *La vida breve*, won him a composition competition, but plans for a production of the opera failed.

Despite his strong ties to his homeland, de Falla moved to Paris to pursue his career, where he received much encouragement from the established French composers, Claude Debussy and Paul Dukas. In Paris, his work was extremely well-received, and only then did he experience success at home in Spain. A few years later, he wrote *The Three-Cornered Hat*, which was to become his most popular work.

It was Diaghilev of the *Ballets Russes* in Paris who persuaded de Falla to write a ballet based on a novel by Pedro Antonio de Alarcón. With its characters drawn from folk tales, *The Three-Cornered Hat* is definitely well-suited for dancing. For this work which sprang from his very roots, de Falla cast off his usual painstaking style of composition; instead he worked at a great speed, completing *The Miller's Dance* in just 24 hours. Perhaps because of this spontaneity, the music for *The Three-Cornered Hat* is charged with a Spanish vigour and wit which has made it de Falla's most enduring work.

Joaquin Rodrigo

Concierto de Aranjuez

Success came early to Joaquin Rodrigo, but deservedly so. A native of Valencia, Spain, he was only 23 when the Valencia Orchestra performed his piece, *Juglares*. Rodrigo was influenced by Manuel de Falla, but also by the French composer, Paul Dukas, with whom he studied in Paris. Upon his return to Spain, a government grant enabled him to travel once more to Paris, where he studied musicology at the Conservatoire and the Sorbonne.

Despite these early honours, it was the *Concierto de Aranjuez* which brought Rodrigo fame, and caused him to be hailed as the greatest composer in post-war Spain. When writing this work, which has been popular since its première in 1939, Rodrigo was inspired by the seventeenth-century royal town of Aranjuez. Since he was blind from the age of three, it is more the sounds than the sights of the town and countryside which influenced him. "It is meant", he wrote, "to sound like the sudden breeze that stirs the treetops in the parks".

Claude Debussy

Prélude à l'après-midi d'un faune

Perhaps the most appropriate description of Claude Debussy was offered by the poet Jean Cocteau: "Debussy already existed before Debussy: there was an architecture which is reflected in the water's surface; there were waves which form and break; branches which fall asleep; plums which drop to the ground, suffer the agony of death and bleed liquid gold...". Debussy's gift for capturing the essence of a

moment in music was criticized harshly by his teachers at the Paris Académie des Beaux Arts. But as is often the case, the very term which was originally meant to be disparaging was later used as a matter-of-fact description; just as *Baroque* is now the accepted term for the style period of the seventeenth to mid-eighteenth centuries, Debussy's evocative music is now referred to as *Impressionism*.

Debussy was an admirer of the symbolist poet, Stéphane Mallarmé. With this work, he set out compose a "free illustration" of Mallarmé's poem about a faun's dreams on a lazy summer afternoon. The Mallarmé poem was itself inspired by a painting of François Boucher's, so this music is actually an impression of an impression.

Maurice Ravel

Ma Mère l'Oye

Once upon a time there was a celebrated French composer who doted on his friends' children... and so, for the amusement of these "nieces and nephews", he wrote a set of fanciful piano duets inspired by the Mother Goose stories. The composer was Maurice Ravel, and the pieces were the first incarnation of the orchestral suite, *Ma Mère l'Oye*, which was premièred as an original ballet on January 21, 1912.

Ravel wrote the scenario himself, based on the fairy tales in Charles Perrault's seventeenth-century collection, *Contes de Ma Mère l'Oye* (Tales of My Mother Goose). Sleeping Beauty is at the centre of Ravel's story; when she pricks her finger on a spinning wheel and falls into a deep sleep, other fairy tale characters appear in her dreams. Tom Thumb's wandering is evoked by meandering woodwind lines; the *Laidronette*, or "Little Ugly One", and her miniature servants, the "pagodas", are painted with an eastern flare by pentatonic woodwinds and percussion. In the Magical Garden, where Sleeping Beauty is awakened by her Prince, the nostalgic, chamber-like opening blossoms into a grand and happy ending, in true fairy-tale style.

After Ravel's death, one of his friend's children recalled that he used to tell her "marvellous stories", always beginning with "Once upon a time...". With this set of delightful miniatures, Ravel united his two loves, fantasy and music, and fulfilled his intention to "evoke the poetry of childhood".

The Performers

Norbert Kraft, guitar

Norbert Kraft enjoys a well-deserved reputation as one of the world's finest guitarists, having been the first North American to win the top prize at the 1985 Segovia International Competition, held in Mallorca, Spain. His career was launched after he won the Grand Prize in CBC Radio's National Competition for Young Performers in 1979, and he has since been heralded by critics, audiences, and fellow musicians as one of the outstanding guitarists of his generation.

A best-selling recording artist, with eight CDs and recordings currently available world-wide, Norbert Kraft's award-winning recordings on the prestigious Chandos label have won him extraordinary praise in such publications as the *New York Times*, the *London Times*, *CD Review*, and *Hi Fidelity*. His first solo recording for Chandos was an instant success; it was selected as *Gramophone Magazine's* "Critic's Choice for 1989", *Classic CD's* "Favourite CD of the year", and was hailed by *American Record Guide* as "one of the year's best releases". He is currently recording three CDs a year, over the next four years,

for the Naxos label. Having just released his fourth CD of guitar concertos for this company, he also serves as the artistic director of the *Naxos Guitar Collection*.

Past recordings include Rodrigo's *Concierto de Aranjuez* with both the Winnipeg Symphony Orchestra on the CBC Classics label (CBC SMCD5066), and the Northern Chamber Orchestra for Naxos (8.550729).

Norbert Kraft has commissioned several new compositions for guitar, including the dazzling "Guitar Concerto" by the internationally acclaimed composer, R. Murray Schafer. His interpretations of contemporary repertoire have been highly acclaimed by critics, and have received the highest praise from composers such as Sir Michael Tippett, Elliot Carter, Goffredo Petrassi, and R. Murray Schafer.

Popular with orchestras, Norbert Kraft enjoys a substantial concerto career -- a rarity among guitarists. He appears regularly with major orchestras throughout North America, including recent appearances with the symphony orchestras of Montreal, Toronto, Vancouver, Baltimore, and the Boston Pops. He has been featured several times with the Toronto Symphony Orchestra and as a special guest soloist on CBC Television.

Norbert Kraft's recordings and live concert broadcasts are frequently heard on National Public Radio in the United States, CBC Radio in Canada, and the BBC in Britain. He has also hosted and written several radio programs, and presented his own radio/concert series, "The Art of the Guitar", in which he was joined by some of the country's finest musicians for varied programs of chamber music.

As a recitalist, Norbert Kraft is in great demand world-wide. He has toured extensively throughout North America, Europe, Japan and South-East Asia. He has given a number of Command Performances for dignitaries and heads of state, including two Prime Ministers of Canada, the President of Mexico, Canada's Governor General, and Ambassadors to the United States, Indonesia, and Singapore. He was chosen to represent Canada in its cultural presentation to World Expo 90 in Osaka, Japan, and at Expo 92 in Seville, Spain.

A respected educator, Norbert Kraft is a professor at the University of Toronto, and the Royal Conservatory of Music. A highly sought-after teacher, he is often invited to colleges and universities, where he gives masterclasses, seminars, and coachings. He has compiled and edited many musical publications, including the extensively used Royal Conservatory Guitar Series. As well, Norbert Kraft is the founder and artistic director of the International Festival, "Toronto Guitarfest".

Alex Pauk, conductor

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the Faculty of Music, University of Toronto in 1971, where he received degrees in Music and Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 1970s, Pauk settled in Vancouver, and was named Vancouver's Musician of the Year in 1975. There, he helped to establish the new music group, *Days Months and Years to Come*, for which he was music director and conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Arraymusic in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded the Esprit Orchestra in 1983. In his role as music director and conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has led to Esprit's commissioning over 30 new works by more than 25 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's music director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

In addition to his work with the orchestra, Pauk was Co-Chair for the ISCM World Music Days, held in Toronto and Montreal in 1984, and in 1986 was music director and conductor of the Satori Festival of New Canadian Music in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, the Quebec Symphony Orchestra, Joseph Macerollo, the Toronto Symphony Orchestra, and others. He has also composed for film, television, radio, and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. He has also been commissioned by Erica Goodman to compose a work for harp and chamber orchestra.

Esprit Orchestra

Esprit Orchestra, Canada's only orchestra devoted exclusively to new music, was founded in 1983 by Alex Pauk, Esprit's music director and conductor, through the generous financial assistance of Suncor, Inc., and The Canada Council. Presenting an annual subscription series at the St. Lawrence Centre's Jane Mallett Theatre, Esprit Orchestra has a core of 45 musicians with the special skills needed to perform contemporary orchestral music.

Guest artists who have appeared with Esprit include Maureen Forrester, Desmond Hoebig, Jean Stilwell, Gary Relyea, Jon Kimura Parker, Robert Aitkin, NEXUS, Rivka Golani and the Elmer Iseler Singers.

Dedicated to the development of a Canadian musical literature, Esprit commissions and premières new works annually and facilitates continued public access to these works through repeat performances, radio broadcasts, and compact disc recordings.

To date, Esprit has commissioned over 40 new works by such internationally respected Canadian composers as John Rea, Peter Paul Koprowski, Tomas Dusatko, Harry Somers, R. Murray Schafer, Barry Truax, José Evangelista, and Sergio Barroso. It has further premiered works commissioned by, among others, NEXUS, the CBC, the Art Gallery of Ontario, and the Toronto Symphony Orchestra.

Committed also to setting new Canadian music within an international context, Esprit has performed the Canadian premières of works by such leading international composers as Toru Takemitsu, Maki Ishii, György Ligeti, Luciano Berio, Marius Constant, John Adams, Alfred Schnittke and Krzysztof Penderecki.

Esprit concerts are recorded regularly by the CBC for broadcast on *Two New Hours*, *Mostly Music*, and *The Arts Tonight*. In 1991, Esprit released its first CD of all-Canadian music on the CBC SM5000 label, *The Esprit Orchestra* (CBC SMCD 5101). In 1992, R. Murray Schafer's *Dream Rainbow Dream Thunder*, included on the recording, was nominated for a Juno Award, and the disc itself was selected to appear on Air Canada's in-flight music program. Esprit's second CD, *Iridescence* (CBC SMCD5132), was released in 1994. Three of the works presented on this disc are Esprit commissions. A third all-

Canadian disc, *Music for Heaven and Earth* (CBC SMCD5154), was released in 1995, including the title piece by Alexina Louie, and Harry Freedman's *Touchings* (featuring NEXUS, for whom the work was composed).

In addition to its regular concert series, Esprit has been the guest orchestra for a number of special musical performances. In 1988, the orchestra performed at the Calgary Olympic Arts Festival, and then toured Canada. In 1992, Esprit performed R. Murray Schafer's opera, *Patria V: The Crown of Ariadne*, and was also invited to perform a joint Esprit/NASA concert for the ECO-ED World Congress, held in Toronto in 1992. In January, 1993, Esprit performed the world première of Alexina Louie's *Gallery Fanfares, Arias and Interludes*, especially commissioned by the Art Gallery of Ontario for the opening ceremonies of its Stage III galleries.

Esprit has also appeared in a number of films by the award-winning Rhombus Media Inc. These include documentaries on Canadian composers Alexina Louie (*the Eternal Earth*), John Weinzweig (*The Radical Romantic*), French composer Maurice Ravel (*Ravel*), and a film integrating music, literature, and poetry inspired by whales (*For the Whales*). Esprit is also included, along with such artists as Teresa Stratas, Lou Reed, Elvis Costello, and the Brodsky Quartet, in Rhombus Media's *September Songs: The Music of Kurt Weil*, which premièred in January 1995.

In 1990 Esprit was awarded SOCAN's Award of Merit in recognition of the Orchestra's imaginative programming of contemporary music over several seasons. For its commitment to Esprit, Suncor Inc. has received two Financial Post Awards for Business and Arts. On May 15, 1995, Esprit was awarded the prestigious Jean A. Chalmers National Music Award for outstanding contribution to musical creativity.

Saturday, March 9, 1996

8:00 p.m.

CBC  Stereo's *The Arts Tonight* presents

Studio Jazz

The Mike Murley Quintet

Mike Murley, saxophone

John MacLeod, trumpet

Dave Restivo, piano

Jim Vivian, bass

Ted Warren, drums



This concert will consist of two sets and an intermission.

Tonight's performance will be broadcast on Friday, May 10, 1996 at 7:30 p.m. on ***The Arts Tonight, CBC Stereo (94.1 FM)***, with host Peter Tiefenbach.

Producer: Mark Steinmetz

Recording engineer: Doug Doctor

House Sound: Rob Selmanovic

The Performers

Mike Murley, saxophone

Born in Nova Scotia 33 years ago, saxophonist Mike Murley moved to Toronto in 1981 and has become one of the leading players in this country. Murley has released four critically acclaimed recordings as a leader, including *The Curse* (1988), the Juno Award-winning *Two Sides* (1990), the Juno-nominated *Time and Tide* (1992), and his latest, *Departure* (1994). He received the *Jazz Report* Award for "Tenor Saxophonist of the Year" in both 1993 and 1995.

Murley's playing experience on the international level includes performances with two of the world's most renowned trumpeters, ECM recording artist Kenny Wheeler, and Denon recording artist Randy Brecker. In addition, Murley has recorded on the Unity label with both Wheeler and guitarist John Abercrombie. He has also worked with the legendary organist, Jack McDuff, in Chicago and New York. The McDuff engagements occurred in 1988 during a year-long tenure that Murley spent in New York under the auspices of a grant from the Canada Council. During this period, Murley had the opportunity to work with some of the most exciting young players of his generation, including Blue Note recording artists John Hart and Bill Stewart.

Since returning from New York in the spring of 1989, Murley has concentrated on working and recording as a leader while still keeping a busy schedule as a sideman and teaching part-time at the University of Toronto. He has toured and recorded with numerous Canadian artists including Time Warp, John Stetch, the Barry Elmes Quintet, and Juno Award-winning pianist Brian Dickinson.

As a leader, Murley has played all of the major Canadian jazz festivals and performed high-profile international engagements at the Canadian Embassy in Washington, D.C. and at Expo 92 in Spain.

Murley's compositions form the bulk of the quintet's repertoire, along with contributions from pianist Dave Restivo and bassist Jim Vivian. In addition to their original material, the group also draws on the music of Thelonius Monk, Wayne Shorter, and Sonny Rollins.

A new recording featuring the Mike Murley Quintet will be released this spring on the Cornerstone label.

John MacLeod, trumpet

John MacLeod is well-known as one of Canada's finest jazz trumpeters. He has performed on over forty jazz albums, including two Grammy Award-winning recordings as a featured soloist with the world-renowned Rob McConnell and the Boss Brass. He also co-produced/engineered and performed on Juno Award-winning CDs by saxophonist Mike Murley (*Two Sides*, 1990), and pianist Brian Dickinson (*In Transition*, 1991). Both these recordings were released on Unity Records, an important musicians' co-operative label that MacLeod founded in 1987 with the release of his critically acclaimed recording, *Ruin*.

MacLeod has performed with a wide range of world-class artists, from the likes of vocalist Tony Bennett and Nancy Wilson to guitarist John Abercrombie and trumpeter Kenny Wheeler. He is also active in many areas of the Canadian music industry, including commercial recording work and musical theatre (*Les Misérables*, *Napoleon*). His current focus is on musical composition, and to that end he was recently awarded a Toronto Arts Council grant to add to his body of work for jazz quartet and Big Band.

Dave Restivo, piano

Still in his mid-twenties, this up-and-coming pianist/composer has performed with such legendary American artists as Curtis Fuller, Charles MacPherson and Alex Acuna. He has also worked with many stalwarts of the Canadian jazz scene, including Pat LaBarbera, Don Thompson, and the Norm Villeneuve Sextet. Restivo has recently joined one of the world's finest Big Bands, Rob McConnell and the Boss Brass, and is featured on the band's latest CD release, *Overtime*.

Jim Vivian, bass

Jim Vivian is one of the most active bass players in Toronto, appearing as a sideman in performance and on numerous recordings by Canadian artists such as Jeff Johnson, Barry Elmes, and Jon Ballantyne. He has also recorded and/or performed with international artists including Kenny Wheeler, Dave Liebman, and John Abercrombie. Vivian has recently joined Rob McConnell and the Boss Brass, and is featured on the band's latest CD release, *Overtime*.

Ted Warren, drums

Ted Warren has been very active on both the Toronto and Montreal jazz scenes. He has performed and toured with the Bernie Senensky Septet, the Alex Dean Quintet, and the Kieran Overs Octet. Warren has also performed and/or recorded with Slide Hampton, Sonny Greenwich, Don Thompson, and the late Fraser MacPherson. Warren recently joined Rob McConnell and the Boss Brass, and is featured on the band's latest CD release, *Overtime*.

OnStage

Tuesday, March 12, 1996
8:00 p.m.

OnStage at the
presents



An Evening with John McDermott

with

Bill Bridges
Allison Girvan
Anne Lindsay
Dave MacIsaac
Brigham Phillips
Jack Zaza



John McDermott is represented by S.L. Feldman and Associates Ltd.
179 John St., Fourth Floor, Toronto, Ontario M5T 1X4

John McDermott records for EMI Canada

Tonight's concert will be broadcast on Sunday, March 17, 1996 on **OnStage, CBC Stereo (94.1 FM)** at 2:05 p.m. and **CBC Radio (740 AM)** at 8:05 p.m., with host Shelagh Rogers.

Executive Producer: Barbara MacKenzie Mahler
Associate Producer: Stephanie Conn
Recording Engineers: Doug Doctor and Ed Marshall

The Performers

John McDermott


The ninth child of twelve, John and his family came to Canada from their native Scotland in the mid-1960s. His striking, pure voice was nurtured at St. Michael's Choir School in Toronto, and his appreciation for the traditional music of the British Isles was the legacy of an upbringing in a home where music was an essential facet of everyday life. Over the years he has also acquired a dedicated interest in traditional songs, becoming something of a self-taught authority on the subject. "It's a sort of an education as you go", he recalls, "I know the tunes that I liked, and I can remember my dad's recollection of them. Although Dad didn't elaborate much, I have all of his references as a starting point for my own research."

His first album, *Danny Boy* (released in 1992), was a collection originally compiled and recorded as a fiftieth anniversary gift for his parents. To date, *Danny Boy* has sold more than 130,000 copies in Canada alone, and earned John a 1993 and 1994 Juno nomination for Most Promising Male Vocalist and Best Male Vocalist, respectively. It has also earned him many admirers in the United Kingdom, Australia, and New Zealand, where the album attained double platinum status (and ironically dislodged none other than fellow Canadian Bryan Adams from the number one spot in New Zealand's album chart). 1994 saw John follow up his initial success with not one but two recordings, *Old Friends*, and *Christmas Memories*. In addition, *Old Friends* earned John his third Juno nomination (Best Male Vocalist), and a second consecutive Top Ten recording in New Zealand. In total, all three releases to date have sold over a quarter of a million copies worldwide.

With *Love is a Voyage*, John set himself a new challenge -- to explore more fully the music of his own generation, while maintaining the traditional sound his established audience is familiar with. To that end, *Love is a Voyage* features many of the key musicians so integral to the success of his earlier endeavours, including guitarist Bill Bridges, violinist Lenny Solomon, keyboardist Brigham Phillips, multi-instrumentalist Jack Zaza, and vocalist Allison Girvan. In addition, several special guests make their own distinctive contributions, including singer/songwriters Murray McLaughlin and Ron Hynes, who sing backup vocals on their own songs. Among *Love is a Voyage*'s many highlights are *When you and I Were Young, Maggie*, written by Ontario native George Johnson, and *the Green Isle of Erin*, an evocative turn-of-the-century ballad expressing intense longing for the homeland.

Love is a Voyage is a natural progression from John McDermott's previous work. It represents his coming-of-age, while maintaining the honesty and integrity long-recognized by his many fans worldwide.

Wednesday, March 13, 1996
Thursday, March 14, 1996
8:00 p.m.

CBC  Radio and Stereo present

The Bank of Montreal
Stratford Festival Series

Memoir

by
John Murrell

Featuring
Pat Galloway as Sarah Bernhardt
and
Douglas Chamberlain as Pitou

Directed by
Albert Millaire

Music composed and arranged by
Laura Burton

Music performed by
Paul Shilton

Sound Effects by
Laurence Stevenson

There will be one intermission.

Tonight's performance will be broadcast on **CBC Radio (740 AM)** and
CBC Stereo (94.1 FM) in June, 1996.

Series Producer: Barbara Worthy
Recording Engineer: John McCarthy
Production Assistant: Nancy Dow
Head of Radio Drama: Damiano Pietropaolo

For the Stratford Festival:
Artistic Director: Richard Monette
Artistic Associate: Antoni Cimolino
Media Relations Manager: Anita Gaffney

This is the second season for the Bank of Montreal Stratford Festival Series. Audio cassettes are available for this series. To order, call the CBC Boutique at (416) 205-8997.

Programme Notes

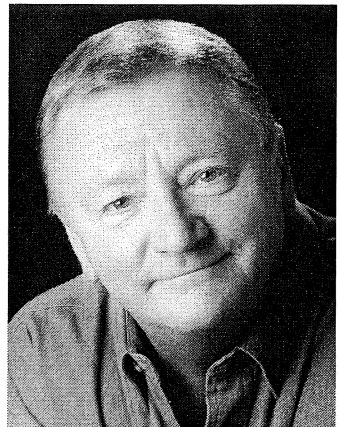
Pat Galloway

Ms. Galloway's distinguished career has included 25 seasons with the Stratford Festival. Her roles there have included Liesl in *World of Wonders*, Lucienne in *Bonjour là Bonjour*, Melissa in *Love Letters*, Des-Neiges in *Les Belles Soeurs*, Marjorie in *Home*, The Citizen's Wife in *The Knight of the Burning Pestle* (also co-directed), Margery Eyre in *The Shoemaker's Holiday*, Ranyevskaya in *The Cherry Orchard*, Queen Elizabeth in *Mary Stuart*, Tamora in *Titus Andronicus*, Gwendolen in *The Importance of Being Earnest*, Joan in *Saint Joan*, Rosaline in *Love's Labour's Lost*, Lorenzo de Medici in *Lorenzaccio*, Lady Macbeth in *Macbeth*, and the title role in *The Duchess of Malfi*. She toured to Denmark, Holland, Poland and Russia in 1973, playing Kate in *The Taming of the Shrew* and Goneril in *King Lear*, and toured to Australia in 1974, playing Toinette in *The Imaginary Invalid*. For the Shaw Festival, Ms. Galloway's roles included Hesione in *Heartbreak House*, the Actress in *Dear Liar*, and Lady Cicely in *Captain Brassbound's Conversion*. She also co-starred with Brian Bedford in the North American tour of *Whose Life Is It Anyway?*, and she has played in numerous productions across Canada and the United States. Film and TV credits include *Triangle*, *Le Trèfle à Quatre Feuilles*, *Île aux Trésors*, *Playdate*, *Festival*, *McQueen*, *The National Dream*, *She Stoops to Conquer*, *Meet Mr. Chopin*, and the *Muppet* film, *Hey Cinderella*. Ms. Galloway played Sarah Bernhardt in the 1990 Stratford Festival production of *Memoir*, and in the 1981 Bastion Theatre production in Victoria.



Douglas Chamberlain

Mr. Chamberlain is one of Canada's most versatile performers, well-known for his work in drama and musical theatre. His career has included 14 seasons with the Stratford Festival and 14 years with the Charlottetown Festival. For Stratford, roles have included Lord Brockhurst in *The Boyfriend*, the Duchess of Plaza-Toro in *The Gondoliers*, Major-General Stanley in *The Pirates of Penzance*, Haigha/Carpenter in *Alice Through the Looking Glass*, Cigar/Weber in *Gypsy*, Roland Ingestree in *World of Wonders*, Sir Joseph Porter in *HMS Pinafore*, Feste in *Twelfth Night*, Arvide Abernathy in *Guys and Dolls*, Harry in *My Fair Lady* and Earl Tolloller in *Iolanthe*. Mr. Chamberlain played the role of Pitou in the 1990 Stratford production of *Memoir*. Roles at Charlottetown have included Matthew in *Anne of Green Gables*, and Jack McLaren in *The Dumbells*. Past credits range from the operas *La Belle Hélène* and *The Merry Widow* with the Canadian Opera Company to many roles with numerous companies across Canada, including the Shaw Festival, Young People's Theatre, Theatre Aquarius, Neptune Theatre, the Citadel Theatre, and the National Arts Centre. In 1996, Mr. Chamberlain will be seen as Old Gobbo in Stratford's *The Merchant of Venice*, as well as repeating his roles in *Alice Through the Looking Glass*.



Albert Millaire

M. Millaire's celebrated career spans 40 years. A native of Quebec, he works continually in French and English across Canada and the United States. He directed the 1990 production of *Memoir* for the Stratford Festival. His directing credits include O'Casey's *Red Roses for Me*, Ionesco's *Rhinoceros*, Shakespeare's *Julius Caesar*, and Roch Carrier's *La Guerre, Yes Sir*, which he toured to Europe and also presented at the 1972 Stratford Festival and Molière's *The Misanthrope* and *Scapin*. Also for the Stratford Festival, he directed *Bonjour là Bonjour* and *The Imaginary Invalid*. He has directed many notable works by Quebec playwrights including Marcel Dubé, Anne Hébert, Jacques Ferron, and Guy Dufresne. In opera, his credits include *The Abduction from the Seraglio* by Mozart and *Manon* by Massenet.



M. Millaire is also an internationally respected actor, performing around the globe on stage, television, and film and is the former Artistic Director and Artistic Associate for several major French Canadian theatres. He was appointed Chevalier of the National Order of Quebec, and in 1989 was appointed Officer of the Order of Canada.

John Murrell

John Murrell is one of the most frequently produced of Canadian playwrights. He is probably best known as the author of *Memoir* and of *Waiting for the Parade*, a study of five Canadian women during the Second World War. Other works include the controversial *Farther West*, which won the Chalmers Best Canadian Play Award in 1986, *New World, Democracy*, an adaptation of Sophocles' *Oedipus the King*, and *October*, a play about Eleonora Duse and Isadora Duncan.

John Murrell, along with being a playwright and a director, is also recognized as a major translator/adaptor of foreign language classics into English. His translations include Chekhov's *Uncle Vanya* and *The Seagull*, Ibsen's *the Master Builder*, and Sardou's *Divorçons*. He has also worked as playwright-in-residence at Alberta Theatre Projects, as a dramaturge at Theatre Calgary, as an Associate Director of the Stratford Festival, and as Head of the Banff Centre's Playwrights' Colony. He is currently Head of the Theatre Section of the Canada Council for the Arts.

Paul Shilton

Since graduating from Queen's University, Paul has worked extensively as music director, accompanist and composer in many theatres across Canada. His work as a writer for theatre for young audiences has won him a Dora award for *The Food Show*, and a Chalmers award for *The Farm Show*.

Laura Burton

Ms. Burton has composed, conducted and been assistant musical director for numerous productions at the Stratford Festival. Most recently, Ms. Burton has worked for Robin Phillips at Edmonton's Citadel Theatre, and composed music for Tom Wood's production of *A Midsummer Night's Dream*, seen last summer in Toronto's High Park.

Saturday, March 16, 1996
8:00 p.m.

CBC  Stereo's *The Arts Tonight* presents

Studio Jazz

The Renee Rosnes Quartet

Renee Rosnes, piano
Chris Potter, saxophone
Larry Grenadier, bass
Billy Drummond, drums



This concert will consist of two sets and an intermission.

Tonight's performance will be broadcast on Friday, May 17, 1996 at 8:00 p.m. on
The Arts Tonight, CBC Stereo (94.1 FM), with host Peter Tiefenbach.

Producer: Mark Steinmetz
Recording Engineer: Doug Doctor
House Sound: Rob Selmanovic

The Performers

Renee Rosnes, piano

In 1986, Canadian pianist Renee Rosnes moved from Vancouver, B.C. to New York City to further her jazz studies, courtesy of a Canada Council Arts Grant. It wasn't long after she arrived that many fellow musicians took notice of her remarkable talent and she soon began to notch a series of high-profile jobs. During the years that followed, Renee found herself recording and touring in groups led by such greats as Joe Henderson, Wayne Shorter, James Moody, Jon Faddis, and J.J. Johnson, among others. Eventually, she landed a recording contract with the Blue Note label and recorded three acclaimed CDs for them: *Renee Rosnes* (a Juno Award nominee); *For The Moment* (a Juno Award winner); and *Without Words*. The latter, which featured her trio backed by a string orchestra, was voted one of the top ten recordings of 1993 by *USA TODAY*, and was also awarded Best Jazz Album of the Year (1993) by *The Jazz Report* magazine.

Renee has also emerged as an impressive composer. Legendary trombonist J.J. Johnson's 1995 release, *Tangence* (Polygram), features a Robert Farnon orchestral arrangement of a Rosnes original, *Malaga Moon*. She is also a regular member of the Carnegie Hall Jazz Band, and in 1995 was commissioned to compose and arrange a work for band, which was premièred at Carnegie Hall last April and recorded by National Public Radio. CHJB's first recording for Blue Note is due out shortly.

Renee has recently joined forces with EMI Music Canada, and is the very first Canadian jazz instrumentalist to be signed by a major label in Canada. Her dynamic debut recording, *Ancestors*, has just been released, and features saxophonist Chris Potter, trumpeter Nicholas Payton, and drummer Al Foster among others, playing primarily Rosnes compositions and arrangements.

Chris Potter, saxophone

Saxophonist Chris Potter was born in Columbia, South Carolina in 1971 and relocated to New York in 1989. He is an incredibly gifted musician who plays with a maturity that belies his years. His first major break was joining the Red Rodney Quintet, with whom he toured and recorded until the trumpeter's passing. Since then, he has performed with the Mingus Dynasty Band, Paul Motian's Electric Bebop Band, and the Al Foster Quartet, among others. Last year, he appeared with pianist Bernie Senensky in the 1995 Studio Jazz Series. Chris Potter has also made several recordings as leader, the latest of which is *Pure*, on the Concord label.

Larry Grenadier, bass

Larry Grenadier was born in San Francisco in 1966. His father and older brothers were all musicians, and it was natural that he began to play the bass at an early age. As a teenager, he was hired by such Bay Area greats as Joe Henderson, the late Stan Getz and Bobby Hutcherson. In 1990, Larry made the move east to Boston, where he became a regular member of vibraphonist Gary Burton's Quintet and travelled much of the world. A year later, he moved to New York to experience a healthier jazz scene. He has toured and recorded with such artists as Joe Henderson, Betty Carter, Tom Harrell, and Mike Stern. Rhythmically strong and harmonically adventurous, Larry continues to be one of the most in-demand bassists on the scene.

	MONDAY - FRIDAY	SATURDAY	SUNDAY
4:00	News		News
5:00	That Time of the Night with Katherine Duncan	News	News
6:00	WORLD REPORT	News	News
7:00	Stereo Morning with Peter Togni	News	Weekender with Margaret Isaacs
8:00	WORLD REPORT	News	News
8:00	The Arts Report	World Report / Sports	World Report / Sports
9:00	The Arts Report	World Report / Sports	Choral Concert with Howard Dyck
10:00	News	World Report / Sports	
10:00	Mostly Music with Ken Winters	News	Music Alive with Olga Milosevich
11:00	News	Air Farce	
11:00	R.S.V.P. with Leon Cole & Bill Richardson	News / Sports	
12:PM	News	Gilmour's Albums with Clyde Gilmour	News
1:00	The Arts Report	News	Music Around Us with Lorna Jackson
2:00	Off The Record with Bob Kerr	Sound Advice with Rick Phillips	News
3:00	News		The Transcontinental with Otto Lowy
4:00	Disc Drive with Jurgen Gothe	Saturday Afternoon at the Opera with Howard Dyck	News
5:00	Canada at Five		OnStage at the Gould with Margaret Pacsu and Shelagh Rogers
6:00			News
6:00	The World at Six	The World This Weekend	Say it With Music with Richard Ouzounian
7:00		Double Exposure	News
7:00	The Arts Tonight with Peter Tiefenbach		Jazzland with Don Warner
8:00			News
9:00	Monday Night Playhouse	RealTime with Leora Kornfeld	Jazz Beat with Katie Malloch
10:00	News		News
11:00	After Hours with Ross Porter		Two New Hours
12:AM	News		
4:00	Brave New Waves with Patti Schmidt	Night Lines with David Wisdom	Brave New Waves with Patti Schmidt

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Canadian Broadcasting Centre
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